

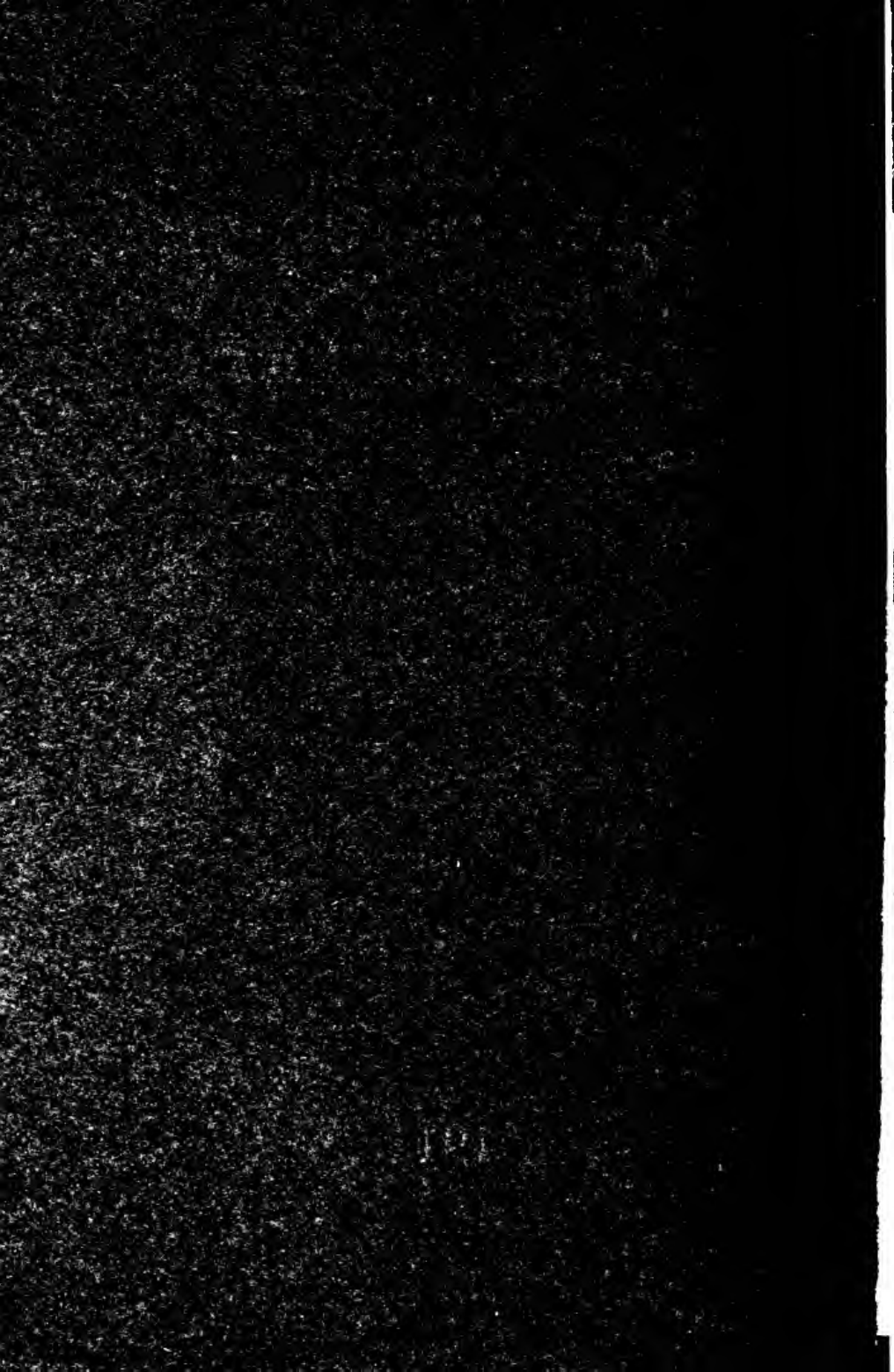




ONTARIO · SOCIETY  
OF · ARTISTS · . . . .  
CATALOGUE · OF · THE  
T H I R T Y · N I N T H  
ANNUAL · EXHIBITION



1911



# ONTARIO SOCIETY OF ARTISTS

Thirty-Ninth Annual  
Exhibition. From  
March 31st to April  
29th, 1911. Daily  
from 10 a.m. to 6 p.m.  
and Saturday from  
10 a.m. to 9.30 p.m.



Held at the Art Museum of Toronto  
Public Reference Library, College St.

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PRINTERS, TORONTO.

# ONTARIO · SOCIETY · OF · ARTISTS

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*Instituted 1872*

*Incorporated 1877*

*Re-Incorporated 1898*

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## HONORARY PATRONS

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Her Royal Highness Princess Louise

The Marquis of Lansdowne

The Earl of Aberdeen

The Earl of Minto

The Earl Grey

Hon. Sir Wm. Mortimer Clark, K.C.

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G. A. Reid, C. M. Manly, M. E. Wrinch, J. W. Beatty

# ONTARIO SOCIETY OF ARTISTS

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## MEMBERS

Beatty, J. W.	36 Toronto St., Toronto
Bell-Smith, F. M.	336 Jarvis St., Toronto
Brigden, F. H.	92 Bay St., Toronto
Challener, F. S.	Conestogo, Ont.
Cutts, W.	St. Ives, Cornwall, Eng.
Cutts, Gertrude Spurr	St. Ives, Cornwall, Eng.
Chavignaud, G.	Lambton Mills, Ont.
Cruikshank, W.	Yonge St. Arcade, Toronto
Farncomb, Caroline	Broughdale, London, Ont.
Forster, J. W. L.	Manning Arcade, Toronto
Fleming, A. M.	361 Wellington St. West, Chatham, Ont.
Gagen, R. F.	28 College St., Toronto
Grier, E. Wylie	Imperial Bank Chambers, Toronto
Gordon, J. S.	28 King St. West, Hamilton
Haines, Fred S.	Meadowvale, Ont.
Hagarty, Clara S.	13 Spadina Rd., Toronto
Hillyard, Carrie L.	9 Sultan St., Toronto
Hooker, Marion Nelson	Selkirk, Man.
Holmes, Robert	140 Bond St., Toronto
Hahn, Gustav	Wychwood Park, Toronto
Howard, A. H.	Temple Building, Toronto
Jefferys, C. W.	York Mills, Ont.
Kelley, J. D.	459 King St. West, Toronto
Manly, C. M.	Yonge St. Arcade, Toronto
Martin, E. May	225 Cottingham St., Toronto



# ONTARIO SOCIETY OF ARTISTS

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MacDonald, J. E. H.	108 Conduit St., Toronto
Neyland, H. A.	72 Rue Vaneau, Paris
Palmer, H. S.	322 College St., Toronto
Reid, G. A.	Wychwood Park, Toronto
Reid, Mary H.	Wychwood Park, Toronto
Rolph, J. T.	26 Chestnut Park Rd., Toronto
Smith, W.	St. Thomas, Ont.
Staples, O. P.	69 Hogarth Ave., Toronto
Shore, Henrietta M.	Yonge St. Arcade, Toronto
Storm, W. G.	64 St. Anne's Rd., Toronto
Smith, James	81 Woodlawn Ave., Toronto
Tully, S. S.	36 Toronto St., Toronto
Verner, F. A.	417 Fulham Palace Rd., Fulham, London, Eng
Wrinch, Mary E.	9 Rowanwood Ave., Toronto

## DECEASED MEMBERS

Baigent, R.	Howard, J. C.
Berthon, G. T.	Humme, J.
Blatchly, W. D.	Jacobi, C. R.
Cresswell, W. N.	Martin, Henry
Edson, A.	O'Brien, L. R.
Foster, F. L.	Peel, P.
Fowler, D.	Perre, H.
Fraser, J. A.	Reford, W.
Griffith, J.	Revell, W.
Hancock, H.	Storm, W. G.
Hannafoord, M.	Whale, R.
Hock, J.	White, G. H.



## CATALOGUE

### ADAMS, L. O.

1. After Rain.
2. Thames Twilight.

### ANDERSON, HELEN

3. L'eventail.
4. After Rain (Normandy).

### ANDERSON, MILLICENT GORE

5. Canada's Gold.
6. Tea and Toast.

### BEATTY, J. W.

7. Early Autumn.
8. The Rag Market, Bruges.
9. Dutch Peasants at Work in the Fields.
10. Harbour Katwyke Brunen.
11. Dutch Landscape.
12. Illustration for "The Trail of '98."

For prices apply at the Secretary's desk.

# ONTARIO SOCIETY OF ARTISTS

## BELL-SMITH, F. M.

- 13. The Sun's Last Kiss.
- 14. Hazy Morning on the Thames.
- 15. Going to Pasture.
- 16. At Point à Pic, Quebec.
- 17. London Bridge.

## BOULTON, MURIEL

- 18. Petite Laveuse.

## BRIGDEN, F. H.

- 19. The Silver Path.
- 20. A Northern Ontario Homestead.
- 21. At Low Tide.

## BRITTON, HARRY

- 22. St. Paul's in Winter.
- 23. Evening.

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# ONTARIO SOCIETY OF ARTISTS

## **BROADHEAD, W. S.**

- 24. In the Park—Etching.
- 25. Study of a Leopard—Etching.
- 26. Portrait—Pen and Ink.
- 27. The Princess—Pen and Ink.

## **BRYMNER, WM.**

- 28. Evening, Ste. Famille.
- 29. A Brown Study.

## **CARLYLE, FLORENCE**

- 30. Portrait of my Father.
- 31. Portrait of my Friend.
- 32. A Lily of Florence.
- 33. Good bye Summer.

## **CHALLENGER, F. S.**

- 34. A Study.
- 35. An Idyll.

For prices apply at the Secretary's desk.

# ONTARIO SOCIETY OF ARTISTS

## CHAVIGNAUD, GEO.

- 36. In the Beaupré Woods.
- 37. Sunset.
- 38. Landscape Isle of Olreans.

## CLARKE, EDITH G.

- 39. Morning Mists.

## CLARKE, KATHERINA A.

- 40. In University Park, Toronto.

## CUTTS, GERTRUDE SPURR

- 41. Home of the Sea-folk St. Ives.

## DESSARD, ACHILLE

- 42. L'Oracle.

## ELLIOT, J. E.

- 43. The Willing Model.
- 44. Wycliffe at Sundown.

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## ONTARIO SOCIETY OF ARTISTS

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### FLEMING, A. M.

- 45. Summer's Farewell.
- 46. Sunset in the Highlands, Scotland.
- 47. The Queen of Twilight.
- 48. The Dusk of Twilight.
- 49. Moon-Rise.

### FORD, HARRIET

- 50. Mother and Child.
- 51. Moonlight in the Quay (Concarneau).
- 52. The Café (Martiques).
- 53. Bruges.

### FORSTER, J. W. L.

- 54. N. W. Hoyles, K.C., LL.D.

### GAGEN, ROBERT F.

- 55. Fog coming in with the Tide.
- 56. White Head (Monhegan Island, Maine.)
- 57. Manana.
- 58. Morning in the Selkirks.

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# ONTARIO SOCIETY OF ARTISTS

## GORDON, J. S.

59. Early Snow in the Marsh.

60. Marine.

## GREENE, T. G.

61. Magnetawan.

62. October Fields.

63. Mid October.

64. In the Woods.

## GRIER, E. WYLY

65. Portrait.

66. The Master of Northcote.

67. Fourscore and Ten.

68. The Blue Scarf.

69. Arnold, Haultain, Esq.

For prices apply at the Secretary's desk.



## ONTARIO SOCIETY OF ARTISTS

### HAGARTY, CLARA S.

- 70. Playing by the Surf.
- 71. Picking Flowers.
- 72. March (evening).
- 73. Afternoon on the Beach.

### HAGARTY, BEATRICE

- 74. Portrait of Fraülein Agnes Leydhecker.
- 75. Little German Girl.
- 76. Sleeping Child.

### HAINES, FRED. S.

- 77. Stolen Sweets.
- 78. Age before Beauty.
- 79. A Ratter.

### HAHN, GUSTAV

- 80. Dawn.
- 81. Meditation.
- 82. The Sunset Cloud.

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# ONTARIO SOCIETY OF ARTISTS

## HALLIDAY, F. R.

83. A Warm Afternoon.

84. A Winter Landscape.

## HARRIS, L. S.

85. A Load of Fence Posts.

86. Along Melinda Street.

87. The Return from Town.

88. A Row of Houses, Wellington St., West.

## HÉBERT, HENRI

89. Bust of Philippe Hébert,  
C.M.G., R.C.A., K.L.H.

## HOOKE, MARION NELSON

90. April in Manitoba.

## HOUGHTON, MARGARET

91. The Shining Way.

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## ONTARIO SOCIETY OF ARTISTS

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### HUTCHISON, F. W. H.

92. Road through the Woods.

### JACKSON, A. Y.

93. Edge of Maple Wood.  
94. Stormy Weather near Fontainebleau.  
95. Gale Mountain, Quebec.

### JEFFREYS, CHARLES W.

96. The Plains of Saskatchewan.  
97. Virgin Prairie.  
98. Sketch for mural painting for the Robt. Simpson Co.—“The Beginning of Canadian Commerce.”  
99. The Qu'Appelle Valley.  
100. Drawings Illustrating Scenes from the History of Quebec.

### JOHNSTON, R. E.

101. Book Plate, Pen and Ink.  
102. Illustration, Pencil drawing.  
103. Illustration, “The Star” Wash Drawing.

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ONTARIO SOCIETY OF ARTISTS

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JOHNSTON, MABEL A.

104. Winter Sketch.

105. Winter Sketch.

JOHNSTON, FRANCIS H.

106. Solitude.

107. Grief's Coast.

KALLMEYER, MINNIE

108. A Dorset Cottage.

109. The Old Quay, St. Ives, Cornwall.

KELLY, J. D.

110. Study for Painting.

111. The Wood Cutter.

KERR, ESTELLE M.

112. Tunes of Sicily.

113. The Birthday Cake.

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# ONTARIO · SOCIETY · OF · ARTISTS

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## KYLE, FERGUS

- 114. Passing Belle Isle.
- 115. A Fine Evening.
- 116. Cartoon.
- 117. Cartoon.

## LAPINE, A. C. G.

- 118. The Woodcutter.
- 119. At the Stone Quarry.
- 120. Showery Day,

## LISMER, ARTHUR

- 121. The Quarry.
- 122. A Sketch in Flanders.
- 123. Antwerp.

## LOVERING, IDA

- 124. Evening Prayer.
- 125. A Ha'porth.
- 126. A Quiet Corner.

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# ONTARIO SOCIETY OF ARTISTS

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## MacDONALD, JAMES E. H.

- 127. By the River (Early Spring).
- 128. A March Evening.
- 129. The Comet (a souvenir of 1910).
- 130. Evening Clouds.
- 131. October Morning (Humber Valley).
- 132. Sunshine in March.

## MANLY, C. M.

- 133. The Hills of Glencar.
- 134. Teign-head Cleeve.
- 135. A Moorland Mood.

## MARTIN, E. MAY

- 136. Hudson Heights.

## MATTICE, MARION E.

- 137. The Child's Prayer.
- 138. Rocks (Muskoka).

For prices apply at the Secretary's desk.

# ONTARIO SOCIETY OF ARTISTS

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McLEAN, T. W.

139. The Voyageurs.

McNICOLL, HELEN

140. Amongst the Flowers.  
141. On the Sands.  
142. Spring.  
143. Sketch.

MICKLE, ALFRED E.

144. The Field by the Woods (Dorsetshire).  
145. Harvest Field (Wiltshire).

MUNN, KATHLEEN J.

146. The Stilly Night.  
147. An Autumn Melody.

PALM, OTTILIE E.

148. An Old Pioneer.

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# ONTARIO · SOCIETY · OF · ARTISTS

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## PALMER, HERBERT S.

- 149. In the Grand Valley.
- 150. Landscape.
- 151. In the Beech Wood.
- 152. The Sugar Beet Field.

## REID, GEORGE A.

- 153. The Pioneer.
- 154. Burning Weeds.
- 155. Sunshine and Shadow.
- 156. The Dark Entry (Canterbury Cathedral).
- 157. Portrait.
- 158. A Study in Pink.

## REID, MARY HIESTER

- 159. Moonrise (October).
- 160. A Garden in Surrey.
- 161. The Jewelled Pines.

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## ONTARIO · SOCIETY · OF · ARTISTS

162. High Tide.

163. Willows.

164. The Village Common.

### **ROLPH, JOS. T.**

165. Old Wharf (Nantucket, Mass.).

166. Hillside (Hampton, N.B.).

167. View of the Moors (Nantucket, Mass.).

### **ROBINSON, ALBERT**

168. Sunny Afternoon.

169. Afternoon.

### **SANDERSON, M. B.**

170. Portrait (in Miniature).

### **SAMUEL, MATILDA S.**

171. In the Pine Woods.

### **SHEPPARD, P.**

172. Portrait.

173. Portrait.

For prices apply at the Secretary's desk.

# ONTARIO SOCIETY OF ARTISTS

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## SHORE, HENRIETTA M.

174. Little Girl in Green.

175. In the Studio.

176. Ready for Play.

## SMITH, LEWIS E.

177. Pont St. Michel, Paris.

178. Edinburgh Castle from the Vennel.

179. Pont Neuf, Paris.

## SMITH, W. ST. THOMAS

180. Orkney Fishing Boat.

181. The Castle by the Sea.

## STAPLES, OWEN

182. Construction of the Wilton Avenue  
Bridge (over Don River).

183. Modern Steel Construction (Toronto  
General Trust Building, Bay and  
Melinda).

184. Autumn.

For prices apply at the Secretary's desk.

## ONTARIO SOCIETY OF ARTISTS

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STARK, MURIEL E.

185. Miniature.

STARK, W. R.

186. Winter at Port Credit.

STORM, W. G.

187. The River's Edge.

STREATFIELD, JOSEPHINE

188. C. C. Chipman, Esq., of Winnipeg.

189. Agnes Chamberlain, Artist of Canadian  
Wildflowers and Plant Life in Canada.

190. Fancy Portrait.

191. Portrait of a Boy.

TULLY, SYDNEY STRICKLAND

192. Evening on the Vaal, Holland.

193. Portrait of a Lady.

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## ONTARIO SOCIETY OF ARTISTS

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194. Fête de l'Ascension, Luxembourg Gardens, Paris.

195. Stewart, daughter of Mrs. Stewart Houston.

### TURQUAND, HELEN E.

196. The Orange Shawl.

197. Dutch Peasant Girl.

### VERNER, F. A.

198. Buffalo.

### WRINCH, MARY E.

199. August Mid-day.

200. Colour on a Northern Hillside.

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# ONTARIO SOCIETY OF ARTISTS

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## EXHIBITING ARTISTS

Anderson, Miss Helen	154 Drummond St., Montreal
Anderson, Mrs. Millicent G.	275 Piccadilly St., London, Ont.
Adams, Miss L. O.	468 Yonge St., Toronto
Britton, Harry	340 Bloor St. West, Toronto
Beatty, J. W., (A.R.C.A.)	36 Toronto St., Toronto
Bell-Smith, F. M., (R.C.A., R.B.C.)	336 Jarvis St., Toronto
Brigden, F. H.	92 Bay St., Toronto
Broadhead, Wm. S.	119 Summerhill Ave., Toronto
Brymner, Wm., (P.R.C.A.)	255 Bleury St., Montreal
Boulton, Muriel W.	57 d'Artigny St., Quebec
Clarke, Edith G.	15 Winchester St., Toronto
Clark, Katherine A.	15 Winchester St., Toronto
Challener, F. S., (R.C.A.)	Conestogo, Ont.
Chavignaud, Geo.	Lambton Mills, Ont.
Cutts, Mrs. Gertrude Spurr, (A.R.C.A.)	St. Ives, England
Carlyle, Miss Florence, (A.R.C.A.)	Woodstock, Ont.
Dessard, Achille	Paris, France
Elliott, Mrs. J. E.	69 Bloor St. East, Toronto
Ford, Miss Harriet	378 Markham St., Toronto
Fleming, A. M.	Chatham, Ont.
Forster, J. W. L.	24 King St. West, Toronto
Gagen, Robt. F., (A.R.C.A.)	28 College St., Toronto
Gordon, J. S.	28 King St. West, Hamilton
Grier, E. Wyly, (R.C.A.)	Imperial Bk. Chambers, Wellington St. East, Toronto
Greene, T. G.	70 Victoria St., Toronto

# ONTARIO SOCIETY OF ARTISTS

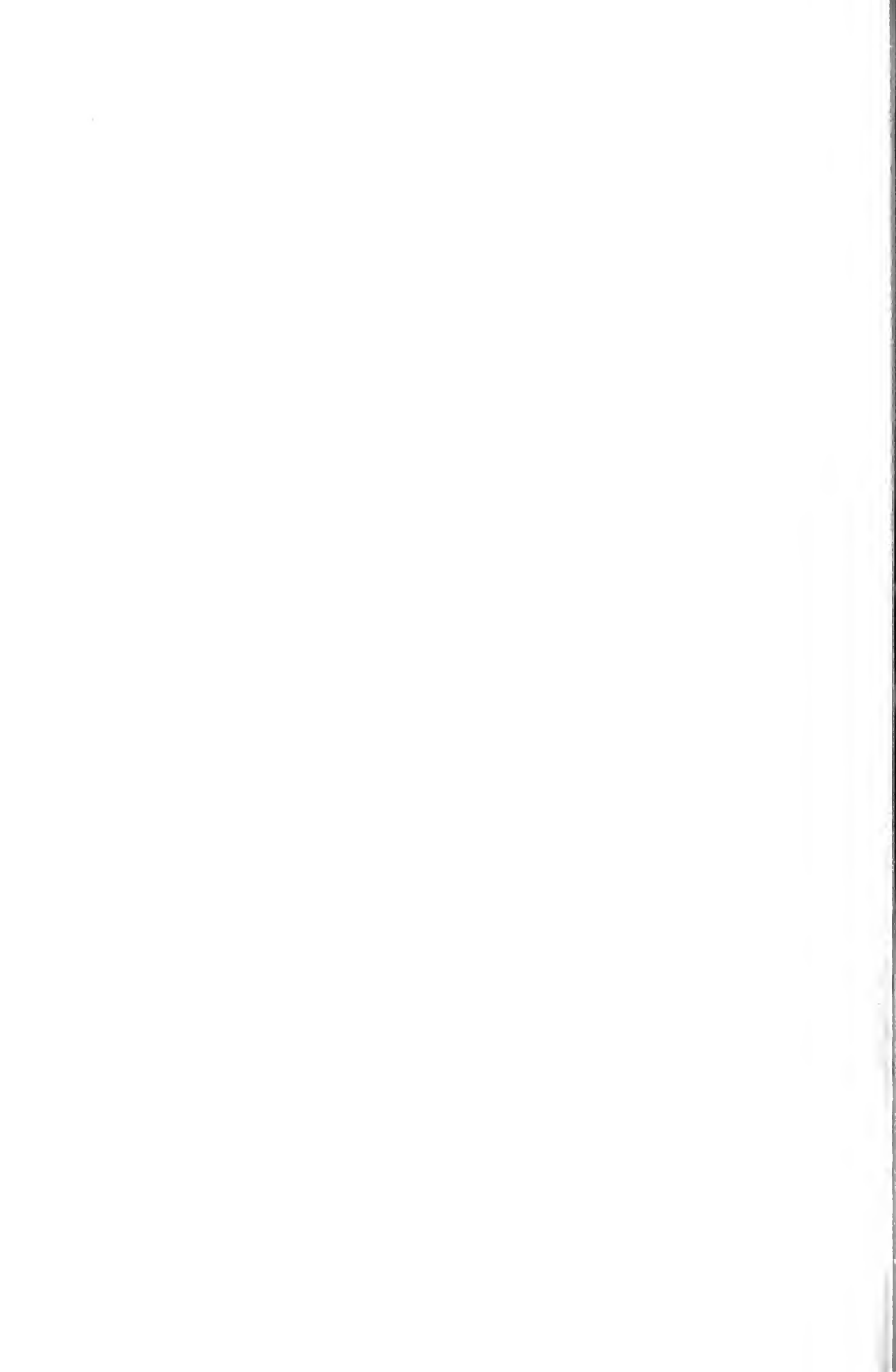
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Hutchison, F. W. H.	.	.	.	.	Montreal
Halliday, F. R.	.	.	.	148 Shuter St.,	Toronto
Hagarty, Miss Beatrice	.	.	32 Adelaide St. East,		Toronto
Hagarty, Miss Clara S., (A.R.C.A.)	.	.	13 Spadina Road,		Toronto
Haines, Fred S.	.	.	.	Meadowvale,	Ont.
Hooker, Mrs. M. Nelson	.	.	.	Selkirk,	Man.
Hébert, Henri	.	.	.	34 Rue Labelle,	Montreal
Harris, L. S.	.	.	.	176 Balmoral Ave.,	Toronto
Hahn, Gustav, (R.C.A.)	.	.	.	Wychwood Park,	Toronto
Houghton, Margaret	.	.	.	46 Cathcart St.,	Montreal
Jeffreys, Chas. W., (A.R.C.A.)	.	.	.	York Mills,	Ont.
Johnston, Mrs. Mabel A.	.	.	.	53 Nanton Ave.,	Toronto
Johnston, R. E.	.	.	.	184 Landsdowne Ave.,	Toronto
Johnston, Francis H.	.	.	.	915 Dovercourt Road,	Toronto
Jackson, A. Y.	.	.	.	69 Hallowen Ave.,	Westmount, Montreal
Kelly, J. D.	.	.	.	461 King St. West,	Toronto
Kyle, Fergus	.	.	.	Room 32, Cor. King & Spadina,	Toronto
Kallmeyer, Miss Minnie	.	.	.	94 South Drive,	Toronto
Kerr, Miss Estelle M.	.	.	.	14 Madison Ave.,	Toronto
Lovering, Miss Ida	.	.	.	36 Toronto St.,	Toronto
Lismer, Arthur	.	.	.	119 Summerhill Ave.,	Toronto
Lapine, A. C. G.	.	.	.	92 Bay St.,	Toronto
McLean, Tom W.	.	.	.	95A Major St.,	Toronto
MacDonald, James E. H.	.	.	.	108 Conduit St.,	Toronto
Munn, Miss Kathleen Jean	.	.	.	800 Yonge St.,	Toronto
McNicoll, Miss Helen	.	.	.	2 Fordan Ave.,	Westmount
Mattice, Miss Marion E.	.	.	.	.	Hamilton
Manly, C. M., (A.R.C.A.)	.	.	.	Yonge St. Arcade,	Toronto
Mickle, Alfred E.	.	.	.	32 Adelaide St. East,	Toronto

## ONTARIO SOCIETY OF ARTISTS

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Martin, Miss E. May, (A.R.C.A.)	225 Cottingham St., Toronto
Palmer, Herbert S. . . . .	Yonge St. Arcade, Toronto
Palm, Miss Ottilie E. . . . .	234 John St. South, Hamilton
Robinson, Albert . . . . .	10 Phillips Place, Montreal
Reid, Mrs. Mary Hiester, (A.R.C.A.),	Wychwood Park, Toronto
Reid, G. A., (R.C.A.) . . . . .	Wychwood Park, Toronto
Rolph, Joseph Thomas, (A.R.C.A.)	26 Chestnut Park, Toronto
Storm, W. G. . . . .	64 St. Anne's Road, Toronto
Smith, W. St. T., (A.R.C.A.) . . . . .	St. Thomas, Ont.
Staples, Owen . . . . .	69 Hogarth Ave., Toronto
Smith, Leslie Victor . . . . .	4 Linden St., Toronto
Sanderson, M. B. . . . .	81 Walmer Road, Toronto
Samuels, Miss Matilda S. . . . .	39 Lowther Ave., Toronto
Streatfield, Miss Josephine	514 Manning Chambers, Toronto
Shore, Miss Henrietta M. . . . .	Yonge St. Arcade, Toronto
Stark, W. R. . . . .	538 Sherbourne St., Toronto
Stark, Miss Muriel E. . . . .	Yonge St. Arcade, Toronto
Smith, Lewis E. . . . .	Halifax, N.S.
Sheppard, P. . . . .	81 Summerhill Ave., Toronto
Tully, Miss Sydney Strickland, (A.R.C.A.)	36 Toronto St., Toronto
Turquand, Helen E. . . . .	123 Cottingham St., Toronto
Verner, F. A., (A.R.C.A., R.B.C.)	417 Fulham Palace Road, Fulham, London, England
Wrinch, Miss Mary E. . . . .	9 Rowanwood Ave., Toronto







E. WYLY GRIER

" The Master of Northcote "

ONTARIO · SOCIETY · OF · ARTISTS

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J. W. BEATTY  
"Early Autumn "



F. M. BELL-SMITH  
“ Hazy Morning on the Thames ”



FLORENCE CARLYLE  
"A Lily of Florence"

ONTARIO · SOCIETY · OF · ARTISTS

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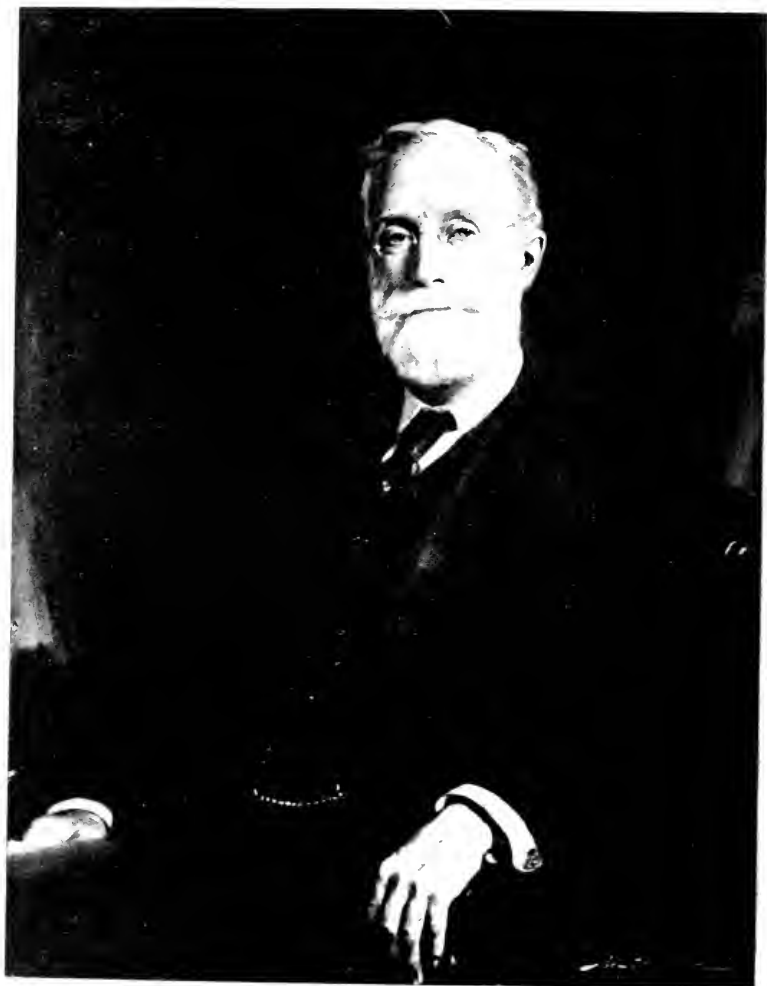


ROBT. F. GAGEN

“Fog Coming in with the Tide”

ONTARIO · SOCIETY · OF · ARTISTS

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J. W. L. FORSTER  
"N. W. Hoyles, K.C., LL.D."

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F. H. BRIGDEN  
"At Low Tide"



L. S. HARRIS

"The Return from Town"





A. M. FLEMING

“ Summer's Farewell ”

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GEO. A. REID

"The Pioneer"



J. E. H. MACDONALD  
"By the River, Early Spring"

ONTARIO · SOCIETY · OF · ARTISTS

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C. M. MANLY

"The Hills of Glencar"



HENRIETTA M. SHORE

"Ready for Play"

ONTARIO · SOCIETY · OF · ARTISTS

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HERBERT S. PALMER  
" In the Grand Valley "



SYDNEY S. TULLY

"Portrait "

ONTARIO · SOCIETY · OF · ARTISTS

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MARY HIESTER REID  
" Moonrise, October "

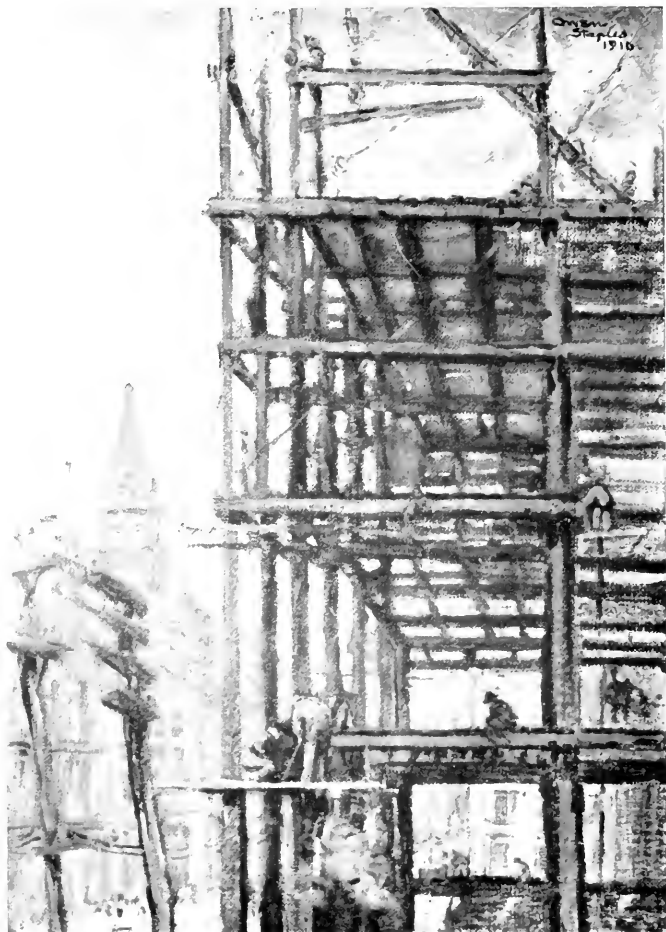


ONTARIO · SOCIETY · OF · ARTISTS

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JOSEPH T. ROLPH  
"Old Wharf, Nantucket, Mass."



OWEN STAPLES

“ Modern Steel Construction ”





NOTES ON PICTURES

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———— AT THE ————

O. S. A. EXHIBITION

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## NOTES OF PICTURES AT THE O. S. A. EXHIBITION.

Most artists are more or less unanimous in feeling that art criticism is quite inadequate in aiding the public to a better appreciation of art. A criticism is merely the thoughts of one man about a great deal of very varied work. Prejudice is bound to be a great factor in all such comment.

With one or two exceptions, each artist member and exhibiting artist of the Ontario Society of Artists, whose exhibition is now open at the galleries on College Street, has here below endeavored as concisely as possible to say a few words regarding each of his pictures being exhibited, with the hope that it will aid the public and create a better understanding of art.

### MR. E. WYLY GRIER.

No. 68. In "The Blue Scarf," my attempt has been to make a "harmony" in cool colors (the carnation of the lips and cheek being the only warm notes); to make a characteristic study of a vivacious head without slipping into the hum-drum methods of literal portraiture, and to paint a large area of black but the blackness of which shall be interesting.

No. 65. In the "Portrait," the necessity for likeness was imperative; but again I tried to avoid the literal. It is an arrangement in greys.

No. 67. The picture "Fourscore and Ten," while (I hope) a characteristic presentment of a fine old gentleman, does not attempt to record each facial wrinkle. In this respect it wilfully differs from the abominably hard photographs belauded by Bernard Shaw in his grotesque series of articles illustrating the superiority of the camera over the genius of the masters of painting.

No. 66. In my fourth canvas the problem was as difficult as it was interesting. "The Master of Northcote" (amongst his own poplar trees) had to be painted in the method known as premier coup, sittings on three successive days being all the time that circumstances permitted me to bestow on it. In this instance the rapid progress of the picture probably conduced to the incisiveness of its technical method. The personality and attitude of the man suggested a dramatic note in the landscape. As to its colour, it may be called variations on a gray theme.

### C. W. JEFFERYS.

No. 58. My sketch for a mural decoration, "The Beginnings of Canadian Commerce," depicts a French trader of the early 17th Century, engaged in barter with Indians on the St. Lawrence. In addition to the primary aim of presenting the subject in a dramatic and convincing way it is an attempt toward a scheme of decoration that should suggest something of the vigor, clarity and brilliance of its northern surroundings. Believing that the character of a subject should very largely determine the method of its expression and treatment, I have tried to work out the sketch in a manner that would suggest the almost barbaric spirit of the theme. I have tried to visualize the scene as it were somewhat from the viewpoint of the Indian himself and thus to convey, to the spectator of to-day, by means of line mass and color, a sense of the primitive and rugged character of the earlier days of Canada. The sketch, as it stands only hints at a solution of the problem of how such vivid presentation may be reconciled with the necessities of the plot and decorative of a large panel. I have had in mind, as a motive, the mosaic-like and definite method of Indian decoration, as shown in the beadwork and dyed quill ornaments of native costume. If the artistic result in the present instance fails to satisfy the aesthetic require-

ments of civilized taste, the fault, I feel sure, lies not with the theory, but with the practice.

Nos. 97, 99, 96. In the prairie pictures I have endeavored to give some impressions of the bigness and simplicity of the Western country.

#### J. W. BEATTY.

No. 7. In the Canadian landscape entitled "Early Autumn," I have endeavored to give interest to a rather commonplace subject by painting it under an uncommon effect of light and shade, relying entirely for pictorial effect upon the decorative pattern of the trees along the banks of the stream, the whole mass of which is enveloped in a shadow cast by a passing cloud. Their simple dignity and grandeur is enhanced by the strong contrast of the splash of sunlight on the distant hillside and the expanse of blue sky.

No. 8. That the spirit of a scene is of more consequence in a picture than the mere rendering of the pattern of the cloth in costumes is, or should be, the creed of every painter. In the canvas, "The Rag Market, Bruges," I have endeavored to suggest the moving mass of peasants who throng the street twice a week searching for bargains in antiques. The color scheme, a simple one of gray and gold—shadow and sunshine.

No. 9. "Dutch Peasants Working in the Fields," is an effort to suggest the joyless life of drudgery of the poor devil who is seen dragging a harrow over the freshly sown field while his horse is engaged in some heavier work in another corner of his few acres.

Nos. 10, 11. My other pictures, Dutch landscapes, are phases of Holland, which, saturated as it is with a beautiful silvery-grey atmosphere, leaves little to be desired by the artist as a means of tone study.

#### ROBT. F. GAGEN.

No. 55. In my picture, "Coming in with the Fog," I have endeavored to express the untiring forces of the seas in their never ending strife with an island outpost of a continent, whose thunder of battle will still be heard though hidden by the approaching fog.

No. 57. In "Manana, Maine," the afternoon tide is running through the harbour of Monhegan. Manana, whose summit catches the rays of the receding sun, forms the shelter of its fleet.

No. 58. The picture, "Morning in the Selkirks," is a morning full of bright promise of a glorious day.

#### T. A. REID.

No. 153. In the picture, "Pioneer Plowing," I have tried to represent the stumpy and rocky condition of the land not long after the clearing away of the virgin forest, the remnants of which form the background along the shore of a lake. The tall, straight trunks and thick top foliage, together with the long shadows and newly-plowed ground, are composed in line and mass to contribute to the decorative aspect of the picture, and I have sought to bathe the whole scene in the soft light of late afternoon. Believing, as I do, that every work of art must have its main purpose, its reason, for existence, its appeal, its soul, or, if you like, its story, to tell, with which every part must be in harmony, I have tried to make each physical aspect of the composition contribute to the expression of the pioneer and his work by the use of fitting and significant parts decoratively arranged.

Nos. 154, 156, 155. "Burning Weeds," "Sunshine and Shadow," "The Dark Entry, Canterbury Cathedral," are less formal compositions, having been painted with slight alterations from quickly made studies of fleeting effects of light.

Nos. 157, 158. In the two portraits a definite scheme has been attempted in each, one an effect of sunlight, the other an arrangement in color.

#### J. E. H. MacDONALD.

No. 127. In the picture, "By the River; Early Spring," there is no attempt to represent a conventional beauty of landscape. The idea is rather to convey a sense of the awakened strength and motion of nature after the comparative quiescence of winter. To this end all the leading lines of the picture are given a forward movement from one side of the picture to the other. It will be seen that their general trend is all down the river, which flows straight across the picture. The ice cakes, piled as the river left them, are placed on the side of the picture toward which the river is flowing to suggest the shore and passage of a mighty force. The muddy rapids, suggestion of cloud movement, wind in the trees, the pushing action of the river drivers are all intended to convey an idea of the flow and movement of the season. Perhaps the single figure on the right summarises the "motif" of the picture. The general color is sombre, suggesting soft and dull weather, but there is a hint of veiled blue in the sky.

No. 128. In "A March Evening," somewhat similar ideas are attempted, though the movement here is rather of wind than water. The heavy clouds, the grim sunset, the pose of the trees resisting the wind, yet giving to it, the pools and rivulets of water reflecting the sky and especially the lingering snow patterned over the fields are all intended to suggest some characteristic aspects of March.

No. 132. Another aspect is shown in the little picture, "Sunshine in March," where, in the clear, warm sunshine, the snow is melting and flowing in shining rivulets down the steep roadway.

No. 129. In "The Comet, a Memory of 1910," an attempt has been made to record an observation of the famous Halley's Comet. The figures of the old man and the boy are intended to suggest the idea of the transience of our lives.

No. 130. "Evening Clouds" is a sketch of the piled up cumulus so often seen in the East after sunset.

No. 131. "October Morning, Humber Valley," is a hasty record of the blue, grey and gold of an autumn landscape as it appears soon after sunrise.

#### T. W. McLEAN.

No. 139. "The Voyagers" is an early morning study in moving water and racing freight canoes. One of the phases in the romantic history of Canadian fur trading. In the foreground movement and strenuous exertion against a passive background of enveloping forest, and contrasting "the ease of the vagabond camper with the laborious activity of the forest children."

#### HERBERT S. PALMER.

No. 149. "In the Grand Valley," an endeavor to interpret the spirit and effect of a clear, sharp November afternoon has been made—when long shadows of rapidly moving clouds chase each other over a rolling landscape of farm, forest, clearing and stream. The rays of the sun shining from between the clouds cause sharply defined contrasts of sunshine and shadow, intensifying extremes both in tone and color.

No. 152. In "The Sugar-Beet Field" is sought an effect of light and atmosphere, peculiarly characteristic of a frosty morning in early November, when the sun shining through a veil of a vapor causes the landscape to be enveloped in a clear, white light.



**No. 150.** In the picture, a "Landscape," an attempt has been made to paint in a broad manner the impressive grandeur of an October evening, when, after a stormy day, the clouds roll back revealing the sunset splendor.

**No. 151.** "In the Beech Wood," a wood interior in autumn with wood piles and beech trunks in deep shadow against the golden, sunlit foliage of autumn.

#### **F. BRIGDEN.**

**No. 21.** In the painting "At Lowtide," an endeavor has been made to give more than a topographical rendering of the scene emphasizing the atmospheric effect in rain clouds and sunshine on the Bay of Fundy.

**No. 20.** In "A North Ontario Homestead," the lonely buildings suggest the struggle with nature, which especially in Northern Ontario our home makers had to go through.

**No. 19.** In "The Silver Path," a winter study on a typical North Ontario side road, by sober coloring and simplicity of treatment, an endeavor has been made to centre the interest in the road leading to a mysterious distance.

#### **C. M. MANLY.**

**No. 133.** In the picture, "The Hills of Glencoe," with its topographical title what was tried for was the expanse of great space over which breaks and plays strong, intermittent character of the Dartmoor hills had to be caught and fixed so that the pictorial suggestion might not lack completeness.

**No. 134.** In "Teignhead Cleeve," the elusive quality of mists with its veiled suggestions has been tried for.

**No. 135.** In "A Moorland Mood," an attempt has been made to express a glorious Dartmoor day, when the brilliant sun, the troping clouds, the glory of the heather and the rich holder-strewn slopes combine to make an ecstasy.

#### **F. M. BELL-SMITH.**

**No. 14.** In "A Hazy Morning On the Thames," the artist has not seen the subject as the camera sees it. Eliminating all small details, scarcely even suggesting the rigging of the river craft, an endeavor has been made to show the early morning light struggling through the smoke-charged atmosphere, suffusing all the scene with colours, and glistening on the sluggish river.

**No. 13.** "The Sun's Last Kiss," though done before by many artists the painter found so much delight in expressing the exuberance of the waves as tossing in foam they catch the last rays of the declining sun and the more subtle tones of the swirling water in the shadow of the spray—wet rocks, that he need offer no apology for making another attempt to record its beauties.

**No. 15.** In "Going to Pasture" the painter has tried to deal with technical difficulties of grey light sifting through a great mass of foliage.

**No. 17.** In "London Bridge," the smoky atmosphere of old London and the interesting and picturesque traffic of a great city has been what the artist endeavored to suggest and also to give a big feeling to the ever flowing stream of humanity, at the same time suggesting the varied character of the moving throng.

**No. 16.** "Point à Pic" is a simple out-door study, in which the painter has dealt with difficulties in expressing local colour in sunlight and shadow.

## **T. G. GREENE.**

**No. 61.** The picture, "Magnetawan," is an effort to depict the rugged north in November on a grey morning with the sun struggling up. The burnt stumps and fallen trees denote the former ravages of fire, while fresh deer tracks were in evidence all around.

**No. 62.** "October Fields" was painted direct from nature; the yellow trees against the dark pines was the "motif" with the long lines of the plough in the foreground as a foil.

**No. 64.** "In the Woods" is an effort to realize the rich color in old pine stumps with strong sunlight beating through the foliage on the leaf-strewn earth.

**No. 63.** "Mid October" shows the upper Don Valley in the full flush of October on a sunny afternoon. The whole foreground is in shadow. The amber color scheme was the objective.

## **CHAVINAUD.**

**No. 36.** In "The Woodland," a water color begun from nature, I have endeavored to make one feel the spirit of olden days around Quebec. This feeling I have tried to create by the workmanship and treatment, which I believe is necessary in such a case.

**No. 37.** In "A Sunset Picture," representing a hill in low tone, I have aimed to use this low tone to give force and contrast to the brighter sky, still leaving enough scale in the hillside treatment to allow of details with lost edges.

## **OWEN STAPLES.**

**No. 183.** "Modern Construction" is a picture of the erection of the new Toronto General Trusts Building, Bay and Melinda Streets. Its grey blue steel beams against the yellow glow of sunlit buildings and distant street make a picturesque and decorative setting for the every day toiler; the aim being to get character and a correct impression without photographic realism.

**No. 182.** "Construction of the Wilton Avenue Bridge," is a sketch made on the spot, with the aim of catching the effect without overworking the canvas.

**No. 184.** In "Autumn," the "motif" was the strong massed foliage and rich glow of color in the warm atmosphere of a late September day.

## **MISS MARY C. WRINCH.**

**No. 190, 200.** An admirer of Canadian landscape, termed crude and impossible by those who are supposed to know best, my two pictures are attempts of landscape, which to me is beauty.

## **FRANK H. JOHNSTON.**

**No. 106.** "Solitude." A waste of open country overtopped by a motionless cumulus cloud, lit by the last rays of a setting sun that has already left the earth in the grip of evening quiet, giving that sombre depression of solitude.

**No. 107.** "Grief's Coast." Blowing poplars against a wind-rifted sky with the lone figure of grief stalking towards the distant sea.

**No. 42.** "L'Oracle," by Achille Renard (Paris), is probably the first female nude on an important scale shown by our Canadian artists, and, as

we might expect from the painter, the good taste of the picture places it above cavil. The period is the *directoire*, which gives it a semi-classical note. The "story" was evidently a matter of little moment to the artist, who was obviously preoccupied with the planes and contours of a beautiful figure; and with the subtleties of flesh color rendered almost abnormal by proximity to a strange, almost flesh color, drapery. It is, in spite of a restrained realism, essentially a decoration.

#### L. S. HARRIS.

No. 86. In the picture, "Along Melinda Street," the aim was to suggest the movement of a snow storm—the way in which it swirls around things and gets into every nook and opening as if nature were endeavoring to clean the works of man of their grime and dirt.

No. 88. In "A Row of Houses, Wellington Street," the endeavor was to depict the clear, hard sunlight of a Canadian noon in winter. An attempt was also made to suggest the spirit of old York.

No. 87. "The Return From Town," with its four drunken figures, was painted to show the careless hilarity of man amid the silence and dignity of nature.

No. 85. "A Load of Fence Posts," is an endeavor to suggest the dreary, empty, lonely feeling of a Northern twilight.

The drawings in the newly formed section of the O. S. A. are called "Black and White," because they consist only of black and white and the innumerable grays which may be connected from those two; not that the dark color need be black, for it may be brown or several other colors, but it is usually black. They contain no color in the sense of pigments, and are therefore done in a much restricted form of expression; but they may contain "colour" to an unlimited degree in the sense one is accustomed to use the term so applied to writing, to music, and to other arts. In fact they may be anything that paintings in full color may be, barring the use of the pigments. To the mind capable of receiving suggestion they may be as full of the color of life as any medium, as any art, and under the brushes or pencils of the masters in black-and-white they may be very powerful assistants toward an appreciation of the richer art that the painters command. Indeed, it is their adaptability to reproduction in popular form, in magazines, in newspapers and books that has given them a reason for being.

#### FERGUS KYLE.

My contributions to the black and white section consists of drawings which have been published during the past few months. Those of "The Funeral Service" and "The Blizzard" are in oil; "The Ship Passing Belle Isle" is in guache, that is, a mixture of solid water color; the "Horseman" is in crayon, as is also the cartoon of the street car crush. The "John Bull" is done in ink outline filled in with crayon. This latter method is probably the quickest to handle for such a purpose.

#### C. W. JEFFERYS.

The black and white illustrations of scenes from the history of Quebec were conceived in a spirit of decorative feeling and human interest, and are an effort to combine character study with the "dignity of history." Though small in scale, I have tried to keep them big in design and execution, an aim which I regard as essential to good illustration.

